

Exposition

Lucien Bonaparte

Londres

~1816~

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CATALOGUE

OF THE

SPLENDID COLLECTION OF PICTURES

BELONGING TO

LUCIEN BUONAPARTE,

PRINCE OF CANINO;

NOW ON PRIVATE VIEW

AT

CHEVALIER BOYER'S,

No. 31, LEICESTER SQUARE.

LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW,
ST. JAMES'S.

1816.

CATALOGUE

OF THE

LIBRARY OF THE

UNIVERSITY OF

CHICAGO

ILLINOIS

OF THE

LIBRARY OF THE

UNIVERSITY OF

CHICAGO

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OF THE

LIBRARY

Proposals for the Purchase of any of the Pictures in this
Collection are to be made to the Chevalier Boyer, nephew of
Lucien Buonaparte, Prince of Canino, at No. 31, Leicester
Square.

It appears from the above that the
collection is to be made to the order of the
British Museum, and that the
British Museum is to be the
depository of the same.

CATALOGUE

OF

THE COLLECTION OF PICTURES

OF

LUCIEN BUONAPARTE,

PRINCE OF CANINO.

1. DAVID TENIERS.—*Fête Champêtre.*

THIS beautiful picture painted in the most clear and argentine manner of this esteemed master, was formerly in the possession of Monsieur de Tartre, Treasurer to the King of France, and is well known from the engraving of it by Le Bas. It is one of those subjects in which this master was always so successful, and where he bestowed every effort of his genius and pencil, being so congenial to his own taste and feelings. The various groups of figures in this picture are well placed, full of spirit, and highly finished; while the landscape is in every respect appropriate to the subject.

2. VELASQUEZ.—*Portrait of a Lady.*

The genuine works of Don Diego Velasquez are very rare, and much sought after. They are full of truth and character: the pencilling is broad and masterly, and the colouring excellent.

3. MORILLIO.—*Riposo in Egypt.*

This master, the most esteemed of the Spanish painters, is always found chaste and excellent in his compositions. He not only paid every regard to nature, but appears in his studies to have penetrated deeply into the wonderful clair obscure of Correggio, whose works at the Spanish Court he had every opportunity of studying. Like many eminent masters he had several distinct manners; one of these was full and powerful in its effect, the other light and airy, and a third steered a middle course: all of them were good in themselves. The picture in this Collection, which represents the *Riposo in Egypt*, belongs more properly to the first of these manners, which, upon the whole, may be considered as his best, as some of the large and most celebrated works of this master are painted with a power of effect and of colouring which is quite astonishing. It was brought from Seville, where it was always much prized, and where the finest works of Morillio were formerly to be found.

4. MORILLIO.—*St. Augustine.*

This Picture is known by the name of the *Inspiration of Morillio*. It is in the most perfect state of preservation, and has always been considered a chef-d'œuvre.

5. SPAGNOLET.—*Archimedes.*

Another of the principal masters of the Spanish school (so famed for its rich and natural colouring) is Ribera, commonly known by the name of Spagnolet. This master, though less graceful than Morillio in his compositions, has nevertheless gained a name of much reputation, from his powerful and vigorous colouring, his correct drawing, and strong expression.

6. SPAGNOLET.—*St. Jerome*

Is here represented in a wild and desert place, attended by the lion, the faithful companion of his devotions and mortifications. The whole character of this Picture is grand, and the colouring vivid and powerful; it is fully descriptive of the general manner and excellence of this master's works.

7. MORILLIO.—*A Portrait.*

This little Picture is known by the name of *the Mistress of Morillio*. It is painted with a fine knowledge of colouring, happily contrasted. The character itself is piquante: the eyes and hair are very black, and it possesses in general much of the vivacity of an Andalusian.

8. CUYP and VANDERNEER.

This chef-d'œuvre, the joint efforts of these masters, presents a work, at once beautiful and singular. The setting sun with yellow radiance is fast approaching a distant horizon, which is crowned with several beautiful masses of trees, interspersed with cottages, and the spire of a village church: the windings of a river are also seen in the distance finely illuminated, and conducted with much knowledge of perspective. The fore-ground offers a rich assemblage of fine trees and plants; while the projected shadows of the afternoon, the milk-maid, and group of cows, tend to heighten a scene, which is natural and inviting.

The uncommon size of this picture, painted in a style equal to the best works of these masters, renders it a desirable object either for the gallery, or the cabinet of the connoisseur.

9. CIGOLI.—*Mater Dolorosa.*

A Picture full of fine expression, and painted in a rich and powerful manner of colouring.

10. LETHIERE.—*Philoctetes in the Island of Lemnos, kills the favourite Raven of Apollo.*

This painter is at present Director of the French Academy at Rome.

11. POURBOUS.—*A Portrait of Himself.*

12. CRIST. ALLORI.—*The Duchess Sforza, whose husband was deprived of the Sovereignty of Milan, requests assistance of Charles the Eighth of France, and is re-instated.*

This Picture represents the interview with that monarch: it is painted in a very finished manner; and the figure of the Duchess given with much expression.

13. SOUTTERMANS.—*Portrait of a Child of the Family of Medicis.*

The works of this master are little known in England. They often pass for those of Vandyke, and the present bears a strong similarity to the treatment and handling of that esteemed master.

14. GERARD LAIRESSE.—*A Dance of Boys.*

Painted with much spirit, and in a rich and mellow tone of colouring.

15. LE SUEUR.—*The Annunciation of the Virgin.*

A pleasing specimen of this master's works.

16. DE HEEM.—*Fruit Piece.*

Painted in a very transparent manner.

17. PARMIGIANINO.—*Holy Family.*

A beautiful small picture of this esteemed master, possessing much grace and elegance.

18. GUIDO.—*The finished Study for the large Picture of the Six Saints of Bologna in the principal Church of that City.*

19. CORREGGIO.—*The Zingarella.*

A beautiful and very graceful composition.

20. CIGOLI.—*St. Francis.*

One of the most perfect specimens of this master, whose works often pass for those of Andrea Sacchi.

21. GUERCINO.—*Endymion.*

A fine example of this master's works, both in drawing and colouring.

22. LEONARDO DA VINCI.—*The Magdalen.*

A small Picture, formerly in the Ambrosian Library at Milan. It is a fine specimen of the works of this very rare and highly esteemed master, possessing an expression and character quite peculiar to himself. The works of L. da Vinci are very rare, and when genuine, will be found of the highest perfection, which he attained by his unremitting study, and a general knowledge of every branch of science. He possessed the patronage and friendship of LEO X., and afterwards of FRANCIS I., and actually died in the arms of that monarch.

23. CLAUDE LORRAINE.

This master, whose works are the principal ornaments of the French school of landscape painting, is too well known in England to require any detailed account of his excellencies. The present picture offers one of those fresh and beautiful scenes, which have acquired him so just a reputation. It was formerly in the Riccardi Palace, and will be found engraved in the *Liber Veritatis*.

24. AN. CARACCI.—*The Maries at the Tomb of our Saviour.*

This celebrated picture, formerly in the Collection of the Duke de la Torrè of Naples, is known from the Engraving of it by Roulet; who also engraved the celebrated picture of the Dead Christ and Maries, formerly in the Orleans Collection, and now again engraving by Mr. Sharp, for Mr. Buchanan's select work of Historical Compositions. The picture now before us is one which possesses in an eminent degree, all the beauties of An. Caracci, as well in the figures as in the landscape. It has also the advantage of being in the finest state of preservation, and is a most desirable object for the collector of works of the first class.

25. SEBASTIAN DEL PIOMBO.—*Portrait of a Florentine Gentleman.*

This master, who, though a Venetian by birth, afterwards became one of the scholars of M. Angelo Buonarotti, and acquired much the character and manner of the Florentine school, has with great propriety been ranked among the leading masters of the celebrated period in which he flourished.

The present fine portrait is treated with an air and dignity which bespeak the great genius of this excellent painter; while the details of it are painted with a finish, which proves the great care that he has bestowed on it.

26. RAFFAELLE.—*Portrait of Francesco Penni.*

This picture, for the excellence of its execution, and for the fine state in which it now remains, may be considered as one of the most perfect portraits which exist of this master. It will be found to merit the minute attention of those who are desirous of becoming acquainted with the works of Raffaelle at his best period.

Francesco Penni was not only one of the principal scholars, but also the friend, and heir of Raffaele; a circumstance which encreases the interest attaching itself to this portrait. The hand-writing of Raffaele himself is upon the letter which he holds.

27. CLAUDE LORRAINE.

This beautiful picture, from the Gallery of the Duke of Monaco, forms a companion to No. 23. It is engraved in the *Liber Veritatis*.

28. DOMENICHINO.—*Stoning of St. Stephen*.

Of the different eminent masters who have shone conspicuous in the school of Bologna, Domenichino may be ranked among the first: his Communion of St. Jerome, and several other most estimable works, class him with the greatest masters of the principal schools of Italy, and yield in nothing to the Transfiguration of Raffaele, or the St. Jerome of Correggio. In the present picture an example is offered of the general style of his compositions, his correct drawing, strong expression, and harmonious and simple colouring:—it is a desirable cabinet picture of the master, and painted in a broad and firm manner, most probably the finished study for one of his great pictures.

29. LUD. CARACCI.—*Marriage of St. Catherine*.

The cabinet pictures of L. Caracci are extremely scarce, having devoted his time and attention principally to the painting of pictures on a large scale, as affording more scope for his great genius and talents. The present little picture presents a composition gracious and elegant in all its parts. The disposition and drawing of the figures, the air and character of the heads, and beauty of the counte-

nances, render it a precious *morceau* for the amateurs of the works of the Bolognese masters.

30. SALVATOR ROSA.

The works of this artist are always known at first sight ; they possess a variety and grandeur of composition which strongly mark the natural genius of the master

In his land-cape there is an effect equally true to Nature, whether in her more rugged, or most pleasing forms ; while his choice of scenery is generally of the highest class.

The present landscape is one of those delightful scenes where he is so often conspicuous in the truth of his perspective, and the clear tones of his atmosphere. The water is transparent, the trees and foliage touched with much spirit, the figures judiciously introduced, and the whole produces a most harmonious and pleasing effect. It may be ranked among the fine works of the master.

31. ZUCCHERO.—*Cardinal Julio of Medicis.*

In this picture will be found strong traits of the great style and manner of the school of M. Angelo Buonarotti, whose scholar this artist was. The picture is also interesting from the portrait which it represents. It was in the Riccardi Gallery, at Florence.

32. ZUCCHERO.—*The Fishery.*

Another example of this master, possessing the same merit as the other in point of drawing. The works of Zucchero are exceedingly fresh and lively in their colouring, supposed to arise principally from his chief employment being in Fresco, and having formed his manner on the free and light manner of that species of painting.

33. CIGOLI.—*St. Francis d' Assisi.*

A picture of much merit.

34. MICHAEL ANGELO BUONAROTTI.—*A large Cartoon.*

This great man, the most eminent sculptor, painter, and architect of his day, has left behind him in painting very few works except those in Fresco, which being in situations where they are unattainable, it cannot be supposed or expected that he can be judged of in this country, except through the medium of his Cartoons, of which the present forms a most grand and interesting example.

There are many who suppose that M. Angelo never painted a picture in oil-colours; but this supposition is as erroneous as it is unfounded; for it is very well known that in the Cavallieri Palace at Rome, there formerly existed a small well-authenticated Cabinet Picture painted for his friend and patron the Caval. Cavallieri; while another, of equal celebrity, and well authenticated, still remains in Rome.

The Cartoon now before us represents the Holy Family, painted on a scale larger than nature, and was evidently designed as the study for some grand Fresco: the characters are noble and magnificent, the drawing is most correct and masterly, and full of the *grande gusto* of this great master. The great attention which he has paid to this composition is evident from the many alterations and re-sketchings which appear in the heads, legs, and feet of the different figures. It formerly belonged to the Valente Palace, where it was always most deservedly held in the highest esteem; it would form a desirable acquisition to any Academy or school of art, and is such as is not likely to be again met with.

It is impossible to say any thing on the works of M. Angelo that can give an adequate idea of the greatness of his genius, or the grandeur and sublimity of his conceptions,

which have left every attempt at competition, in his own peculiar manner, even by the greatest masters, many degrees behind. To be judged of, he must be seen in his great works of Fresco in the Sistini Chapel at Rome, while those who have no opportunity of seeing those works, may be enabled to form some idea of his transcendant excellence by a perusal of the last of Sir Joshua Reynolds's elegant Discourses.

35. LUC. JORDANO.—*Bacchus and Ariadne*.

This picture is one of the very best examples which exist of this master, and in many parts is not inferior to the works of N. Poussin ; the subject also is pleasing from the poetical manner in which it is treated.

36. MORO.—*Portrait of the Duke of Alva*.

37. DOMENICHINO.—*Study for the Head of St. Jerome for the great Picture of the Communion of St. Jerome, now in the Gallery at Paris*.

Painted in a free and masterly manner.

38. GASPAR POUSSIN.—*Landscape, with the Story of Mercury and Io*.

A fine and interesting picture of the master.

39. A. CARACCI.—*Diana and Calista*.

This composition is treated with a considerable degree of novelty. Diana, the principal figure, is grand and majestic ; the group of figures is judiciously placed ; while the landscape offers a fine example of the taste of the Bolognese masters. It came from the Palace of Capo di Monte.

40. SCHIDONÈ.—*Magdalen and two Angels.*

This favourite subject, so often engraved, was also in the collection at Capo di Monte ; it represents the Magdalen in penitence attended by two beautiful angels, evidently designed in the manner of Correggio, whose works Schidone studied with the greatest attention, although more properly a scholar of the Caracci school. This beautiful picture is in his most finished manner ; few examples of the master are to be found so pure and perfect.

41. GUIDO.—*Susanna and the Elders.*

The different works of this master may be classed under those that are light and airy, and those that are strong and powerful in their colouring. The latter manner is that which has been adopted in the present picture, which will be found to contain as much vigour and effect as the works of Caravaggio, with infinitely more beauty.

42. GUIDO.—*Portrait of Himself.*43. AGOSTINO CARACCI.—*Narcissus.*

The works of Agostino are very rare.

44. JULIO ROMANO.—*Virgin and Child.*

A fine example of this master, who was one of the principal scholars of Raffaello.

45. AN. DEL SARTO.—*The Holy Family.*

This Florentine master had the good fortune of being the friend of M. Angelo, under whom he not only studied, but in a great measure formed his last manner. The style of his pictures is therefore in general of the grandest cast, not only in the character of his heads, but in the disposition of the dra-

peries. Like the other painters of that day, his pencilling possesses an enamel which may be recognized as peculiar to the works of L. Da Vinci, Raffaele, Sebastian del Piombo, &c. The manner which he adopted was sometimes very powerful and deep, at other times more light and pale, but in both highly finished. The present picture is one of those subjects which he seems to have studied with great attention. It is painted in a grand and noble manner; and the head of the St. Joseph, in particular, in point of character and expression, is not unworthy of M. Angelo.

46. NIC. POUSSIN.—*The Riposo in Egypt.*

The works of Poussin may be considered among the greatest ornaments of the French school; although from his long study in Italy, and having adopted a manner founded upon the schools of that country, and purified by a study of the antique, he may be considered more as an Italian master, than one of the country which gave him birth.

The present elegant little composition will be found a fine example of this master's works, in his strong manner. The drawing of the figures is correct, and the draperies are cast in a great manner.

47. ANDREA DEL SARTO.—*Leda.*

Formerly in the Orleans Gallery: elegantly drawn, and evidently taken from the antique. Painted in his light manner.

48. SOPHONISBA ANGUISCOLA.—*The Game of Chess.*

The works of Sophonisba are very rare. The present represents the portraits of herself, mother, and sisters, which produce a very interesting family group, and form a very pleasing picture; in it will be found much of the fine colouring of the Venetian school.

49. DOMENICHINO.—*A Study for the Head of St. Agnes.*

50. MASACCIO.—*Portrait of Machiavel.*

This is a most interesting and fine specimen of this very early master, who was reckoned the principal artist of the second age of modern painters, from the revival of the art by Cimabue. This portrait is strongly descriptive of the character whom it is intended to represent.

51. DOMENICHINO.—*Flight into Egypt.*

A fine specimen of this master's works.

52. CARLO DOLCE.—*St. Mark.*

A second of the Series of the Four Evangelists, formerly in the Riccardi Palace at Florence. The character of the head, the drawing of the hands, the cast of the draperies, and the general colouring of the whole, are excellent.

53. LUCAS VAN LEYDEN.—*Virgin and Child.*

A capital specimen of this early master; the countenance of the Virgin possesses much beauty, and the picture is in a powerful style of colouring.

54. VENTURA SALEMBENE.—*Virgin and Two Saints.*

A fine and curious specimen of this scarce master.

55. BEATA ANGELICA DA FIESOLE.—*A Miracle.*

A curious example of this very early master, whose works possess much merit, and are very rare, he having only painted a few for the convent of Fiesole near Florence.

56. BRONZINO.—*Deposition.*

A cabinet picture of this master.

57. **LUCAS VAN LEYDEN.**—*Head of the Virgin.*

58. **ROSSELLI.**—*Adoration of the Shepherds.*

A beautiful little example of this master, who was born at Florence so early as 1416.

59. **ANDREA DEL SARTO.**—*Portrait of a Female.*

60. **NALDINI.**—*Deposition.*

A picture painted with much invention and good taste; he was the scholar of Puntormo, and one of the Florentine school.

61. **ONORIO MARINARI.**—*Magdalen.*

This painter was the disciple of Carlo Dolce, whose style is discernible in his works.

62. **ALEX. VERONESE.**—*Europa.*

A spirited and fine cabinet picture of this master.

63. **ALBANO.**—*The Triumph of Galatea.*

This capital picture was formerly in the Cabinet of Mons. de Tartre, Treasurer to Louis the Sixteenth, and is known by the engraving from it. The works of this master have been always much prized for the great delicacy and beauty of his women and boys, and for the lightness of his pencilling, which is equal in tenderness to the cabinet pictures of Guido. It is painted on copper, which he generally adopted for his choicest works.

64. **G. VASARI.**—*Christ on the Mount of Olives.*

The name of this master is well known to every amateur of painting; not only as being the scholar of Michael Angelo, whose great manner he successfully imitated, but as the prin-

cipal writer of the Lives of all the eminent Painters who had flourished, down to the very interesting period at which he lived. The present picture may be considered one of the first class, from its fine composition, correct drawing, and beautiful pencilling; it has always been esteemed as one of his chefs-d'œuvres. Vasari died in 1578, and his works are particularly described by Sandrart. He lived at a period when the art of painting was in all its glory.

65. RAFFAELLE.—*The Virgin, young Christ, and St. John.*

This picture, painted in the second manner of this great master, presents a beautiful and pleasing composition, full of that grace and simplicity which particularly distinguish the works of Raffaelle. It was formerly in the possession of the Count Duke of Olivares, to whom, in the reign of Philip the Fourth, it was presented by the Pope. It was obtained from Spain by its present proprietor.

66. ANDREA DEL SARTO.—*Portrait of a Lady.*

67. PERINO DEL VAGA.—*The Resurrection of Lazarus—
a Fresco.*

The mode of taking Frescos from the walls on which they were originally painted, and of securing them on canvas, is a discovery of recent date. None of any consequence have been sent to this country till very lately; and the three which are in this Collection being probably the first which have been offered to the eye of the public, may be considered as objects of curiosity.

The present Fresco represents a subject from the pencil of one of the principal scholars of the great school of Raffaelle, and is composed with a grandeur and dignity worthy of that great master himself. The principal figures of our Saviour and that of Lazarus, are both treated in a manner which is

striking and full of character; while the other parts of the composition are correct and appropriate; it forms a fine example of the high class of historical painting.

68. GUERIN.—*Marcus Sextus recalled from Banishment.*

This picture, painted by one of the principal artists of the modern French school, is that which made so great a noise in Paris, on the 18th Brumaire year 1799: when at the annual distribution of prizes, Guerin received the public and flattering testimony of being crowned with laurel by Napoleon, for the performance now in this Collection.

The subject of it is most pathetic and interesting. Marcus Sextus recalled to Rome by the Senate, returns at a time when his wife had just expired. The character of the countenance is full of horror, and of abstracted thought; and the whole attitude of the figure is calculated to excite the strongest emotions in the mind of the spectator. The action of the daughter in clasping the knees of her father is full of tenderness, and the treatment of the whole subject is simple and grand.

The drawing of the principal figure is perfectly unobjectionable, and the picture may be considered as one of the finest specimens of the modern French school. The attraction which this picture had in Paris, was great beyond precedent. It has been engraved.

69. LORENZO DA CREDE.—*Virgin and Child.*

A specimen of this early master's works, who was born in 1452.

70. GHIRLANDAJO.—*St. Peter Martyr.*

This early painter, born at Florence in 1449, had the honour of being the master of M. Angelo Buonarroti, and was a

favourite painter of his time. The example of his works in this Collection (No. 85) will shew the excellence of his compositions. The present picture, and its companion (No. 79,) also form desirable specimens of his works.

71. VILLAMENA.—*A Caricatura Subject of Henry IV.*

Painted with great spirit and bravura, by this Spanish painter.

72. PARMEGGIANO.—*Endymion.*

Although the works of this master cannot always be considered of the same precious quality as the fine works of L. da Vinci, Raffaele, or Correggio, still he ranks as a master of high consideration, and his works are full of invention and spirit. The picture by Parmeggiano in this Collection displays the fine poetic imagination and fertile genius of the painter, in the story of Endymion, the Shepherd of Mount Latmos, with whom it is said that Diana became enamoured, and often visited. The drawing of the principal figure is in a very correct and great manner, and the smaller figures are touched with lightness and delicacy. The cabinet pictures of this master are in general more to be prized than his larger productions, from the manner of his colouring in these last being often hard and disagreeable, while the former, with a greater degree of delicacy, and lightness of touch, may be said to contain all that is excellent in his works.

73. SCHIDONE.—*St. Sebastian.*

This capital picture affords another fine example of this master in his Correggic manner of painting, and where the most powerful effect has been produced by the judicious management of his clair obscure. In this picture the light in the horizon, and upon the figures in the middle ground, is very striking, and quite novel.

74. PRIMATICCIO.—*An Occurrence in the History of the Emperor Otho.*

75—76. JULIO ROMANO.—*Two Frescos.*

These Frescos, representing Angels, each holding a flambeau, were taken from the walls of the church of the *Trinity* at Rome, where, before their removal, the colours had much faded; but, by a process, being secured upon canvas, they have, with the assistance of varnish, returned to their original freshness. They are painted in a very grand style, and will remind the connoisseur of the works of Raffaele, especially in his Cartoons. Palmarola of Rome first discovered this new process.

77. RAFFAELLE.—*The St. George.*

A picture painted in a fine bold manner, and in fine preservation.

78. GIULIO CÆSARE PROCACCINI.—*St. Catherine crowned by Angels.*

This beautiful picture, which is in the finest state of preservation, is one of the most perfect productions of this master, whose works have a character peculiar to themselves, having formed his manner from the study of several great masters of the various schools, but particularly of Caracci. His manner of pencilling, however, more resembles the works of the Florentine masters.

79. GHIRLANDAJO.—*St. Stephen.*

The companion to No. 70.

80. PIETRO PERUGINO.—*St. Augustine.*

A fine example of this master, and in excellent preservation; particularly interesting, as showing the progress which the art had made at this period, and also from his having been the master of Raffaele.

81. MOUCHERON.—*A Landscape.*

82. G. DA BELLINO.—*A Portrait.*

83. PUNTORMO.—*St. John preaching in the Desert.*

A most interesting specimen of this master's works, who studied in the several schools of L. da Vinci, M. Angelo, and Andrea del Sarto, the latter of whom he greatly assisted in many of his large works. In the present example there is in the character of the heads much of the great style of Michael Angelo.

84. GIOVANNI DA BELLINO.—*Holy Family.*

No picture of this master can be found in a more perfect state of preservation, than that now before us: it is not only exceedingly valuable as being a chef-d'œuvre of the master, but clearly shews from what origin his scholar Titian drew that wonderful science of colouring, by which he afterwards surpassed all other painters.

85. GHIRLANDAJO.—*Adoration of the Magi.*

What has been said of the preceding picture may be said of this in point of its preservation, and as a most excellent example of the master. The figures are well grouped, painted in the most finished manner, and the whole is finely composed.

86. BRONZINO.—*Portrait of a Child of the Family of Medicis.*

87. TITIAN.—*Portrait of the Duchess Sforza.*

88. FURINO.—*Tarquin and Lucretia.*

89. RUBENS.—*The Triumph of Silenus.*

This splendid picture was formerly in the Collection of Mons. de Tartre, already mentioned, In it will be found

all that variety of colouring which distinguishes the works of this great master, while the various characters are most powerfully and naturally expressed. It has always been considered a chef-d'œuvre.

90. PIETRO DA CORTONA.—*Nero and Poppæa*.

91. BON MAISON.—*Indigence*.

One of the best examples of the modern French School.

92. P. NEEFS.—*Interior of a Church*.

93 to 96. VAN EICK.—*A Series of Saints*. (small.)

All in the finest state of preservation, and very interesting examples of this very early master's works; who was the inventor of oil painting, and was born in 1370.

97. ALBERT DURER.—*Ecce Homo*.

A fine specimen of this early, but accomplished master, whose works were much esteemed by Raffaele.

98. CARLO DOLCE.—*St. Luke*.

Another of the set of four Evangelists, painted in a beautiful and mellow style of colouring. It is a difficult thing to determine which is the preferable picture of these four celebrated examples; on this point, each individual must decide for himself. The variety of colouring in the draperies of these pictures forms a pleasing contrast.

99. SCHALKEN.

A little picture, wherein the effect of candle light is represented with great truth, and approaches very near in execution to the works of Gerard Douw.

100. LIBERI.—*Portrait of Sir Peter Lelly.*

The works of this master possess much truth and natural effect.

101. TITIAN.—*The Ecce Homo.*

It may well be said from the expression in this picture, "That he was a Man of Sorrow, and acquainted with grief."

102. VERBOOM and VANDERVELT.

This picture of Verboom, which presents one of the most beautiful of his rural scenes, is considerably enhanced in value from being enriched with cattle and figures by Adrian Vandervelt. The picture is much to be admired from the light and airy floating of the sky, the transparency of the water, and a rich and firm pencilling in the foliage of his trees—the animals are also finely painted.

103. BRONZINO. *Portrait of Cosmo de Medicis.*

This great man, the founder of that illustrious family, and known by the title of *Pater Patriæ*, is here represented decorated with the insignia, and as a Grand Master, of the Order of S. Stefano.

The portraits of Illustrious characters, when well authenticated, and painted by eminent masters, always carry along with them a feeling of veneration; hence it is that at all periods, so strong a desire has manifested itself for the possession of pictures of this class; and where such pictures themselves are not to be obtained, their substitutes, fine engravings, have in the next place occupied much attention.

The present most interesting Portrait will form one of the Work of Select Portraits, and Illustrious Characters,

now in progress under the direction of Mr. Buchanan, and for which Mr. Sharp has just finished the celebrated and interesting portrait of *Charles the First*, after Vandyke, and has also nearly completed the beautiful portrait of *Thomas Howard, Earl of Arundel*; both personages as celebrated for their patronage of the Fine Arts in England, as Cosmo I. was in Italy.

104 CLAUDE LORRAINE.—*Landscape. The Flight into Egypt.*

This picture, which has been often engraved, was formerly in the Colonna Gallery at Rome, and afterwards in the Collection of the Bishop of Bristol, by whose name it is generally known. The scene itself is beautifully laid on the banks of a large and winding river, which terminates with the sea in the horizon. The country appears rich and varied, while a fine broad mass of luxuriant trees overshades the ruins of an ancient temple.—The warm glow of evening is thrown over the whole subject, and produces an effect grand, and magnificent.

105. G. LAIRESSE.—*Abraham entertaining the three Angels.*

A picture well composed, the figures correctly drawn, and the pencilling clear and good.

106. TITIAN.—*The Doge Priuli.*

A fine and rich example of this master's colouring. This portrait probably represents the character who is introduced in Shakspeare's "*Venice Preserved*."

107. GIORGIONE.—*The Entombment of our Saviour.*

This picture has been often engraved, and through that medium the subject is already familiar to the Connoisseur. It is one of the genuine pictures of this rare master

which evince the wonderful length to which he carried the science of colouring, and from whom Titian borrowed much of that valuable science, on his leaving the more dry and early manner of Giovanni da Bellino. Giorgione was one of the greatest ornaments of the Venetian School, and his taste pure and elegant. He died at the early age of 33, and being principally occupied on large works, his easle pictures are very scarce.

TITIAN.

The works of this great and very favourite painter, have in every country of Europe been esteemed among the chief ornaments of the most celebrated collections. He was born in 1480, at the Castle of Cadore, in the Venetian territory. His first master was Bellino, but he quitted his manner and style when he had an opportunity of seeing the works of Giorgione, whose fine colouring he very soon equalled, and afterwards surpassed, rising at the same time into the highest esteem of any master of that fascinating school.

The great reputation which Titian acquired gained him the friendship of many of the leading personages of his time, among whom were Charles the Fifth, Leo the Tenth, The Cardinal Farneze, the Grand Duke of Ferrara, &c. &c. for all of whom he painted many splendid and renowned works.

After Titian had seen the works of Giorgione, and had left the dry style of Bellino, the first fine manner which he adopted was rich and powerful, as in his picture of the Bacchus and Ariadne, which was painted when he was about 37 years of age, for his great patron, Alfonso, Grand Duke of Ferrara. This picture gained him the highest reputation, and is painted in his *golden* manner. The colouring which he afterwards adopted was more argentine, and his pencilling more free, as in his Venus of the

Borghese, better known in this country by the name of Mr. Willet's Titian; and in his *Europa* of the Orleans Collection, These were, properly speaking, his positive and distinct manners, but he very frequently blended them, uniting the excellence of both.

There is a magic in Titian's colouring which astonishes while it bewitches; in the science of light and shade he was perfect, and we turn our eyes towards him in regard to these particular excellencies as the first, and the greatest master; for what Raphael was in elegant drawing, and the sublime character of his heads, Titian may be considered in the splendour of his colouring;—unrivalled.

109. TITIAN.—*The Triple Mask.*

This chef-d'œuvre, painted at the best time of Titian, and particularly mentioned in the life of that master, represents the portraits of three of the leading characters of that period, viz.—The Emperor Charles V.—The Pope Julius II.—and Alfonso Grand Duke of Ferrara: each surmounting animals, emblematic of their various characters, or of some particular occurrence.

For genius and invention of composition, and likewise for the admirable manner in which it is painted, this interesting picture is surpassed by no work of its class. As an object of great curiosity, as well as interest, it is intended to be engraved by Mr. Sharp for Mr. Buchanan's *Work of Illustrious Portraits*.—The picture itself is most perfect.

110. TITIAN.—*Cardinal Bembo.*

This celebrated character was the friend of Titian, and the general protector of arts and literature.

111. PAUL VERONESE.—*Venus and Cupid.*

A spirited and fine cabinet picture of this master, who was another of the eminent painters of the Venetian school.

112. TITIAN.—*Portrait of a Sultana of Venice.*

This fine picture of a beautiful woman, is one of the most desirable portraits, which can be found of this master, and is in the finest state of preservation. The Connoisseur will appreciate the highly judicious manner in which the draperies and all the accessorial parts of this picture have been managed, producing a splendor and variety of colouring seldom to be met with in so small a surface. It comes from the Riccardi Palace at Florence.

113. TITIAN.—*The Marriage of St. Catherine.*

This chef-d'œuvre of fine colouring was painted for his friend the Chevalier Orologi of Padua. In it is to be found all that can be desired of the master, while it seems to possess not only those qualities inherent in Titian, but also those which are attributable to the best works of Correggio. —As a perfect work of the Venetian School, it demands the most attentive examination.

In Mason's Translation of Du Fresnoy's Poem *De Arte Graphica*, in treating of the respective excellencies of the different great masters, it proceeds :

“ Yet higher still great TITIAN dar'd to soar ;
 “ He reach'd the loftiest heights of colouring's power ;
 “ His friendly tints in happiest mixture flow,
 “ His shades and lights their just gradations know ;
 “ His were those dear delusions of the art,
 “ That round, relieve, inspirit every part ;
 “ Hence deem'd Divine, the world his merit own'd,
 “ With riches loaded, and with honours crown'd.”

114. TITIAN.—*The St. Peter Martyr.*

The finished study, for the great picture now in the French Museum.

It is only necessary in referring to the merits of this composition, to quote the language of Sir Joshua Reynolds, in his Eleventh Discourse. "The same excellence of manner which Titian displayed in history or portrait painting, is equally conspicuous in his landscapes, whether they are professedly such, or serve only as back grounds. One of the most eminent of this latter kind is to be found in the Picture of S. Pietro Martire. The large trees, which are here introduced, are plainly distinguished from each other by the different manner with which the branches shoot from their trunks, as well as by their different foliage; and the weeds in the fore ground are varied in the same manner, just as much as variety requires, and no more."

115. TITIAN.—*Portrait of Pope Julius the Third.*

The portrait of this Pope has likewise been painted by Raffaello, and both are excellent in their respective manners: the present is from the Corsini Gallery of Florence.

116. PADUANINO.—*Venus and Cupid.*

This Venetian master studied much the works of Titian and of P. Veronese. The present picture has been considered his chef-d'œuvre, and it will be found to possess much of that rich and valuable colouring for which that school is famous. The composition is judiciously and pleasingly managed.

117. DOMENICHINO.—*St. Cecilia.*

This is the small picture for the great fresco in the church of St. Louis at Rome. The compositions of this master have already been mentioned in a former article. The present picture is another example of that wonderful expression which Domenichino always gave to the heads of his Saints, particularly to female characters.

118-19. BOURGUIGNONE.—*Two Battle Pieces.*

Composed with judgment, and a correct knowledge of such subjects. The landscapes are also well painted.

120. GONSALES COCK.—*Family Piece.*

This master is generally known by the name of the little Vandyke, from the great similarity of his style to that master. In this picture he has surpassed himself. It may be considered as his chef-d'œuvre, being superior to any that exists in the Museum of Paris.

121. CORREGGIO.—*The Virgin, young Christ, and St. John.*

The four lines of Du Fresnoy's poem may be here well applied.

“Bright beyond all the rest, Correggio flings
 “His ample lights, and round them gently brings
 “The mingling shade. In all his works we view
 “Grandeur of style, and chastity of hue.”

This most rare and precious picture is that which was presented by the Pope, to the Count Duke of Olivares, Minister of Philip the Fourth. It was acquired by its present proprietor in Spain, where it had remained since that period, and been always esteemed as one of the capital works of Correggio. The subject is well known from the fine old engraving of it by Spierre.

122. TITIAN.—*Diana and Calista.*

A small finished study, for the great picture painted for the Emperor Charles the Fifth, which was afterwards burnt at the fire of the Buen Retiro at Madrid.

23. PHIL. WOUVERMANS.—*A celebrated picture known by the name of La Belle à Puits.*

This picture is painted in a tone of colouring rather out of Wouvermans' usual manner. It is low in its key, but with a wonderful effect of *clair obscure*; the figures are in his most finished and delicate style of painting, and are all touched with the greatest truth and spirit. It has been deservedly esteemed one of the most beautiful and precious pictures of this much admired master.

124. WEENIX.

This picture is known by the name of *the Boat*. In the painting of it he seems to have bestowed the greatest attention, being coloured in the most finished, mellow, and transparent manner. The painter has introduced his own portrait as the pilot. The rest of the party are most probably likewise real portraits.

125. PAUL POTTER.

In a fresh and sunny morning, where the sun breaks through the trees, which are still covered with dew, a number of cows and sheep appear brought together to a place adapted for the purpose of milking. Besides the peasant engaged in that employment, two other figures and a child form a part of the group, which is judiciously and naturally composed, and where the animals introduced present a variety of pleasing attitudes. The trunk of an old tree, near which grows a broad thistle, in the fore-ground, the beautiful distance, and a sky varied with light and floating clouds, constitute a composition at once luminous and beautiful. This little picture is painted with a very free touch, and at the best time of this master.

This very scarce master, who died at the early age of 29,

has with much justice been esteemed one of the best painters of the Low Countries, not only for the delicacy of his pencilling, but for his exact imitation of nature.

126. LE NAIN.—*Interior of a Dutch Cottage.*

Touched with a breadth of light and shade, and with a clearness of pencilling, which would do honour to David Teniers. The general tone of this picture is excellent, and in it there is to be found much for the study of the painter, as well as for the admiration of the Connoisseur.

127. MORONI.—*A Portrait known by the name of San Vincenzo da Paoli.*

128. BRONZINO.—*Portrait of a Gentleman of the Family of Medicis.*

It is not distinctly known which of the members of that illustrious family this fine portrait is intended to represent. It is, however, in itself most interesting, not only from the grand and thoughtful character of the countenance, but from the mode in which it is treated as a work of art.

The works of Bronzino may probably be considered better in his portraits than in his larger compositions: he was the scholar of Puntormo, and, like his master, devoted much of his time and attention to studying the works of M. Angelo, whose great manner he has introduced in the general cast and folds of his draperies, and in the mode of composing his subject.

129. LA SUEUR.—*The Miracle of St. Paul.*

This painter, who stands among the first of the French school, has obtained the name of the French Raffaele. His invention is easy and fertile, and his compositions

grand and judicious : the style of his draperies shews simplicity and grandeur, and his mind was uniformly bent on an imitation of the works of that great master. The present fine picture, which has been esteemed a chef-d'œuvre, will not only illustrate these remarks, but found a strong claim to the title bestowed on him.

130. PHIL WOUVERMANS.—*A Group of Horsemen—the Sea in the distance.*

Treated in the usual manner of this master.

131. SASSO FERRATA.—*The Holy Family.*

This painter, who studied much the works of Raffaele, and who appears to have formed his taste on the style of that great master, has in this picture afforded one of the best specimens of his works. The design appears to have been originally Raffaele's, but the mode of pencilling and treatment is entirely his own.

132. DE HEEM.—*Fruit and Flowers.*

Transparently painted.

133. PHILIP CHAMPAGNE.—*Adoration of the Shepherds.*

This fine composition of the master may be classed among the best of his pictures : the figures are of a fine size, the countenances beautiful and animated, and the effect of the clair obscur striking and well managed. It forms a companion to No. 139.

134. STELLA.—*Adoration of the Shepherds.*

This picture, like the preceding, is also painted by one of the French school. This master appears to have formed his style on the works of N. Poussin ; there is a similarity

in the size of the figures, the style of the composition, and even in the manner of his pencilling: although in this last, seldom so powerful as in the works of Nicholas. The present is a fine example of the master.

135. BACKHUYSEN.—*A Brisk Gale off the Dutch Coast.*

In this scene, from the gloom of the sky, a storm appears fast approaching. It is one of those subjects where an excellent opportunity has been offered to the painter, of representing the natural agitation of the water, and the tumultuous gathering of the clouds, in which he always excelled.

136. DIETRICHY.—*Christ in the Temple.*

This highly studied picture approaches in its composition near to the works of Rembrandt, and the characters of the countenances appear formed entirely in that school. It is painted in a light but finished manner, the colouring is excellent, and the figures are full of expression. It may be deemed one of the best pictures of this master.

137. ISAAC OSTADE.—*A Country Scene.*

This large and capital work of the master offers a subject in every respect extremely pleasing. Several groupes of cottagers are introduced, in front of a cabaret, covered with vine leaves and overshadowed by trees. While one group of peasants are employed smoaking and conversing; several troops of *voyageurs* appear in their different carriages, or are engaged in refreshing their horses. The various little accessories introduced, give interest to the subject: the whole forming a desirable picture of the master.

138. JORDAENS.—*Basket of Fruit.*

This picture, known under this name, is painted with power of colouring and an effect equal to the works of

Rubens. Two lights are introduced, which are well managed, that in particular on the head on the back ground, shews much knowledge of this branch of the art.

139. JOUVENET.—*The Presentation in the Temple.*

This picture, which is one of the most capital works of this master, is painted with a light and free touch, and in an excellent and bravura style of colouring. He profited much by the instructions of N. Poussin, and his compositions are often founded on the works of that great master. The present however seems to be one, entirely his own, and does him much credit.

!! 140. LA HIRE.—*The Children of Eli devoured by Bears.*

The works of this master, not much known in this country, have passed for those of Nicholas Poussin. The present composition is one of much science; the groupes are well placed, and full of expression, and the landscape is beautiful; it has been known as his chef-d'œuvre.

141. GREUSE.—*The Magdalen.*

This master, whose works are so highly esteemed in France, has here given the portrait of his mistress in the character of the Magdalen in the Desert. The picture is well drawn, highly pencilled, and finely coloured.

142. VANDYKE.—*A Portrait of a Gentleman playing the Guitar.*

A Picture of pleasing composition, and finely coloured.

143. BAROCCIO. *Portrait of the Tyrant Cavalca, one of the Dukes of Pesaro.*

A picture painted with much effect, and with an air and character denoting the person it represents.

144. CHATILLON.—*A small Landscape.*

145. VAN HÆLST.—*Pheasant.*

146. DE MARNE.—*Le Grand Chemin.*

147. CH. ALLORI.—*Adoration of the Kings.*

This Picture is well composed, and possesses much merit in its colouring.

148. FRANCESCHINI.—*St. Agnes and the Lamb.*

A beautiful example of this master.

149—50. HORIZONTI.—*Two Landscapes.*

151. DUNOÏ.—*Dioclesian at his Villa.*

152. VERNET.—*Shipwreck.*

153. CANALETTI.—*View in Venice.*

A fine small example of this master, containing several of the most interesting buildings in that city.

154. WEENIX.—*View of a Sea-Port, with Cattle and Buildings.*

This picture is composed and painted in a manner which much resembles some pictures of Nicholas Berchem. It is a fine and important picture of this master, and is a splendid specimen of his works.

155. C. LOTTO.—*His own Family.*

In this picture the artist has produced a power of colouring equal to many of the works of Titian or Tintoret. It will be found a valuable example of this master, and is in perfect preservation.

156. SALVATOR ROSA.—*Landscape.*157. VERNET.—*View of Tivoli.*

This interesting scene has been treated with much truth of effect. The subject is well known from the engraving of it, and it has also been represented by most of the landscape painters who have visited Rome.

158. SABLE'.—*View of the Gardens of Aranjuez at Madrid.*159—60. HORIZONTI.—*Two Landscapes.*161. L. CRANACCIO.—*A Portrait.*162.—SPADINO.—*Fruit and Flowers.*

Painted with a vigour of colouring and effect truly surprising.

163.—JAN MIEL.—*Bambocade.*164. LA THIERE.—*The Bathers.*165. VAN GOEN.—*Landscape.*166. RUISDAEL.—*Landscape.*167. RUISDAEL.—*Landscape.*168. TAUNAY.—*Henry IV. and the Lady of Antragues.*

169. ZUCCHERO.—*The Bird-Catcher.*

170. MADAME SERVIERES.—*Hagar in the Desert.*

171. LETHIERE.—*Portrait of a French Senator.*

172. FABRE.—*Portrait of Prince Lucien Buonaparte.*

173. FABRE.—*The same in small.*

174. FABRE.—*The same in small.*

175. MSELLE LESCOT.—*Portrait of a Lady.*

176. CANOVA.—*Bust of Pope Pius VII.*

The total exclusion for many years of a regular intercourse with Italy, has prevented the works in sculpture of this admirable artist from being known in England. By the most intelligent Connoisseurs he has with much justice been placed before any other sculptor who has appeared since the time of Michael Angelo, and the antecedent period of the Greeks.

177. MARIN.—*Cupid, in marble.*

178. LELLIO DA NOUVELLURA.—*The Miracle of the Golden Apple.*

179. VANNI and BOURGUIGNONE.—*Portrait of the Duke Marcias on Horseback.*

180. ZUCCHERO.—*Chase.*

A splendid picture of this master.

181. ZUCCHERO.—*Dance.*

Another capital picture in the manner of a Fresco.

182. VALENTINO.—*Flight into Egypt.*

A large picture always esteemed his chef-d'œuvre.

FINIS.



